1:Campbell E-5 (1954-1955)1964
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A man may occasionally give his wife a kid 432 434
to sell but otherwise chickens and eggs are her only source of cash income.

The huts which protect the Sarakatsani from the weather and 342 462
the curiosity of other families, are of two principal kinds, circular and domed (τουρλωτά), or rectangular and 'arched' (ἁψιδωτά). Except that in the case of rectangular huts the men help the women to erect the posts and crossbeams the building of the hut is entirely the work of women. They cut, select, and tie into position the pliable but strong branches which form the framework of the circular hut. They collect, dress, and tie on to the wooden skeleton the bundles of reeds, grasses, or ferns with which the hut is thatched. They level the floor inside and plaster both the floor and the walls to a height of three feet with a mixture of mud and mule-dung. They form the central hearth. Five or six women working continuously are able to erect a hut of conventional size[4] in two to three days, although it will have taken them at least as many days to find and prepare their materials. 237 461 476

The treatment of the wool from which the Sarakatsani make 236
the greater part of their clothing and all their blankets is also, 462
naturally, in the hands of the women. The wool is divided into three categories according to the fineness and length of the staple. It is washed in hot water and beaten with a wooden implement to free it from surplus grease. After the wool has 283
been dried in the sun and disentangled with a carding tool 236
(λανάρι) it is spun by hand from a distaff (ρόκα). This is a lengthy process and when a woman's hands are not otherwise employed she is either spinning or knitting. Finally, the spun 286
thread is woven into cloth on the simple wooden loom which the 221
women operate continuously during the months of August and September when the flocks and the shepherds make fewer demands on their energies. On the loom are made the blankets, the shepherd's capes woven from a mixture of wool and goats' hair, and the cloth for jackets, skirts, and trousers. Today pro- 294 ●
fessional village or town tailors cut and sew the suits of the men, but the cloth remains their own. Only shoes, shirts, and cotton 291
material (for the young girls' dresses at the summer festivals) are 432
bought from the shops of Jannina and other towns.

[4] A circular hut for a family of 6 or 7 adults generally has a diameter of 14 or 15 feet. Height and diameter are approximately the same.

1:Campbell E-5 (1954-1955)1964
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of good advice, telling him in detail how he must deport himself that day on the road and later at the home of the bride.

At the home of the bride kinsfolk support her family in a similar manner, particularly in a number of situations where a measure of dramatized hostility is shown to the groom's party when they arrive to take away the bride; but these are episodes which I shall describe in the following chapter. The dressing and adornment of the bride, naturally, is a more elaborate affair than the preparation of the groom. In this, two or three senior married aunts or first cousins generally take a hand, assisted by the more sophisticated village dressmaker who in most cases has been responsible for cutting and sewing the white wedding gown. All through the long night of Saturday the bride sits in her parents' hut. She must not sleep for this would demonstrate an equanimity at odds with the grief she is expected to feel at the thought of leaving her parents and her home on the morrow. Her kinswomen sit closely round her. Two of them hold her hands. From time to time they sing the repetitive, intensely sad, songs that tell of the bride's departure from the only home she has ever known.

* * *

In this chapter I have attempted to give a fuller description of the relations of collateral kin than it was possible to present in chapter three, where I was mainly concerned to describe the formal characteristics of the kindred. I mentioned, then, that various aspects of kindred relations might be seen in terms of an opposition between the solidarity of siblings and the principle of parental obligation, the former being the source of moral solidarity between kinsmen, the latter strongly influencing the isolation of the family group from the collateral kinsmen of its members. The 'free favours' which a man does without thought or calculation for an uncle, cousin, or nephew, are related to kinship solidarity, the qualities of which follow from the notion of an extensive sibling relationship; while calculated co-operation which involves the corporate wealth of family groups is influenced by the particularistic obligations of parenthood. As one might expect, those cousins, father's brother's children, whose families of origin were concerned in co-operative sheep

1:Campbell E-5 (1954-1955)1964
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friendship to the second. In this manner the shepherd, because he is useful and necessary to his patron through the power and prestige which his political allegiance and social attentions confer on him, is never entirely powerless to resist those administrative actions of Government which threaten his way of life. The system of patronage introduces a flexibility into administrative machinery whose workings are very often directed by persons remote from the people whose fortunes they are affecting.

5. MERCHANTS

A further system of relationships, which cross the boundaries of the community and relate it to the world outside, results from the shepherds' need to market the produce of their flocks.

They must sell this produce to provide the money required for the flour used in their bread, for the payment of their grazing dues, and for the growing list of luxuries which since 1938 through close observation of village life they have discovered to be essential to a family's self-esteem. These luxuries are for the most part articles of manufactured clothing, cotton summer dresses for the girls at school, European as against traditional shoes for men and women, tailored shirts for the men. Ten years ago the homespun cloth for men's jackets was cut by the women; it is now sent to a professional tailor. Pieces of cheap earthenware crockery and glassware begin to replace the heavy pewter plates and drinking mugs. There is increasing pressure to conform to village standards in these matters and each year more money is spent on the clothes and other things that have become prestige symbols. Each year, as the available winter grazing tends to decrease in area, its cost rises. While twenty years ago the whole community ate the yellow maize bread, today almost all the families make their bread from a more expensive brown flour which is largely wheaten in content. Only a few very poor families continue to eat yellow bread, and for this economy they suffer much ridicule. On all counts, the minimum money income required by a family to live in a style that will secure its prestige has greatly increased.

In the memory of living people the community has always exchanged some of its produce for money, and like many other pastoral and agricultural communities elsewhere it has always lived on credit for part of the year, paying off the greater part

/49/

283 /49/ The Sarakatsani women spin constantly, whenever their hands
482 are free. It is altogether common to see a woman spinning as she walks,
313 her back loaded with a huge bundle of firewood or a tub full of water, in addition to a nursing child.

Winding: the spinning finished, the spinner frees the spindle and, by hand, winds the thread into balls.

294 Dyeing: the natural colors of sheep wool are white, black, and in
386 rare instances, brown. The goat wool is gray-black or, exceptionally, a very dark chestnut.

It seems that, traditionally and even recently, the Sarakatsani esthetic was content with the natural color of the wool. Thus, the decorative motifs of the women's clothing were white on a black background. (The men's clothing, or rather the articles they make themselves do not have decorations).

386 However, recently, the Sarakatsani have adopted bright colors (red, yellow or green) for their blankets and their rugs. They have thus learned to dye the wool by using chemical dyes (aniline) bought commercially.

283 In order to facilitate permeation, they arrange the wool to start
386 with in hanks which they call vanda. In order to form a vanda they undo a ball by winding the thread around the forearm, that is to say, between the wrist and the elbow. This traditional process is also used during

/Men's Apparel/

around the waist, and did not offer anything unusual. The other, very wide, which had several pockets on it was called "siliachi." These pockets served as pocketbook, fob, case for weapons, tools, even implements, etc.

8th. There were several variations of the vest worn over the the shirt. First, a simple vest, very short and without sleeves, of which the two edges of the opening were ornamented respectively with a row of buttons and buttonholes that had no practical use since only the first button was buttoned; in addition, it /the vest/ was decorated with a certain number of embroidered motifs.

In the second instance there was the twill vest which, of course, was buttoned; it was also ornamented with embroidered motifs. Finally, the "fermèli" consisted of the formal vest. Embroidered all over, this vest of silk was even made with a lining, likewise of silk; hung open false sleeves which began at the shoulders hung at the back, thus forming a supplementary decorative element.

Depending on the type, these vests were all black or dark blue.

9th. The head gear which completed this costume could be either a fez or a black cap.

/101/ Formerly, this clothing, which was the usual apparel was worn both on holidays and for daily work. Moreover, the degree of richness and beauty of this outfit was a means of distinguishing the social rank of the one who wore it. It is therefore obvious that the outfit of the chief had to be the most beautiful, the most opulent and the most ornate.

As a matter of fact, the traditional apparel has nearly been given up. Only some old men living in remote regions continue to wear it in a simplified form. Their vests, for example, are no longer ornamented, and their fez has been permanently replaced by a cap (fig. 79). Moreover, the artisan-tailors who, in former times, made these outfits, have also almost completely disappeared.

For about the last fifty years the Sarakatsani have adopted the

[Fig. 79 appears on p. 117--Analyst]

/Women's Apparel/

/106 cont./

301 colored precious stones (fig. 84).
[292] This outfit is worn for festivals and weddings.

291 Of course, the everyday dress, the dress for work, is much simpler, although the principal features are scarcely different from
[53] those we have described. The difference is limited chiefly to the
[30] relative absence of embroidery, jewelry or the silver buckle (see fig. 89).

Moreover, the work outfit includes a scarf, a shawl made of a rectangular "flokotti," some 1.50 meters long,

[142]

Fig. 90

/107/ preferably black which is worn over the shoulders and serves as a cloak enveloping the body (fig. 90, vélentzoula).

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291 In addition to these descriptions, and in order to consider
294 Sarakatsani apparel from a technological point of view, it is necessary to emphasize that in general the men's as well as the women's clothing is cut and stitched. However, sometimes the sleeves

291 /107 cont./
294 of blouses, and undershirts are one-piece /droits/?/ garments.

The blouse or outer shirt is closed. The vests are open, like the
291 "kapa." However, when we go from the traditional apparel of the men
178 to the present-day apparel we see that the garment becomes more and more closed, if not overlapped (vest, jacket, "maliotto").

[191] The "progress," so to speak, of the garment as it approaches this final contemporary costume of the Mediterranean peasants, takes this course from open to closed and to overlapping.

The women's dress, the one we have called the work outfit becomes a dress with shoulder straps, where the bib is set directly on the pleated skirt.

294 It is suitable here to describe the method of pleating the skirt. The latter is made out of a wide, straight band closed with a seam into which the flap of the opening is incorporated. At the height of the waist, the number of pleats desired are formed and secured with a seam. The operation is repeated at the bottom of the skirt, at the hem level, where the pleats are held in place with simple basting. Then the skirt is pressed between the hands and stretched out, so that the pleats are extended along the entire length; it is then tied together at several places with a cord. The whole thus looks like pleated bellows, so to speak. After that the bundle is dipped in a cauldron filled with water and brought to a boil. Now and then one removes the skirt and beats it with a paddle, being careful not to open the pleats. Finally, one removes it from the cauldron, lets it dry and undoes the basting at the
[513] bottom in order to free the pleats. The latter then stay indefinitely although the Sarakatsani women go to bed fully dressed.

[286] The fabric used for the skirt is, as we know, the "kaltsoskouti," the twill used for making certain male garments (vests, jackets, trousers or bourazana). For other clothing the "ordinary weave" is used.

291 /108/ Nevertheless, a large part of the items that make up the
439 clothing come from the outside market. The mocassins, for example, the ordinary belt as also the "siliachi," the display fez, the cap, the

/108 cont./

291 ornaments of the women (clasps, chains, etc.), as well as the cotton
439 fabrics for the "foustanella," for the shirt or for underclothing are bought commercially.

294 Finally, the services of the tailor also come from the outside; an
445 itinerant tailor is called upon to make the "foustanella" and vests
177 of every sort.

294 The Sarakatsani make only their other clothing themselves.

Blankets and rugs

513 The description of blankets and rugs was given in connection with
352 the study of their manufacture.

As far as their use is concerned, it should be pointed out that while the "tsolia" and the "fouskotto" are always used as rugs, the blankets have the double role of covering human beings while they are asleep and making them comfortable on the floor of the hut. A double use which, however, does not take away from their character as blankets for their second use is merely complementary. However, the "karamelotti" blankets (fig. 40)A are never used as rugs.

513 One other point remains to be stated: the Sarakatsani are not even acquainted with sheets and mattresses. On the other hand, cushions and pillows are widely used.

Food-Drink-Heat and Light

262 Food.

If we wish to classify in a hierarchical order the basic products that enter into the food of the Sarakatsani we should mention first milk and dairy products, then maize and wheat flour, then edible grasses, vegetables, olive oil and last of all meat.

[439] All these subsistence goods are directly at the disposal of the Sarakatsani except flour, oil and vegetables for which he must turn to the economy of surrounding society on which he depends to this extent.

[251] /109/ Moreover, dairy products (cheese, butter), wheat and maize,

A, /Fig.40 appears on p.66--Analyst/